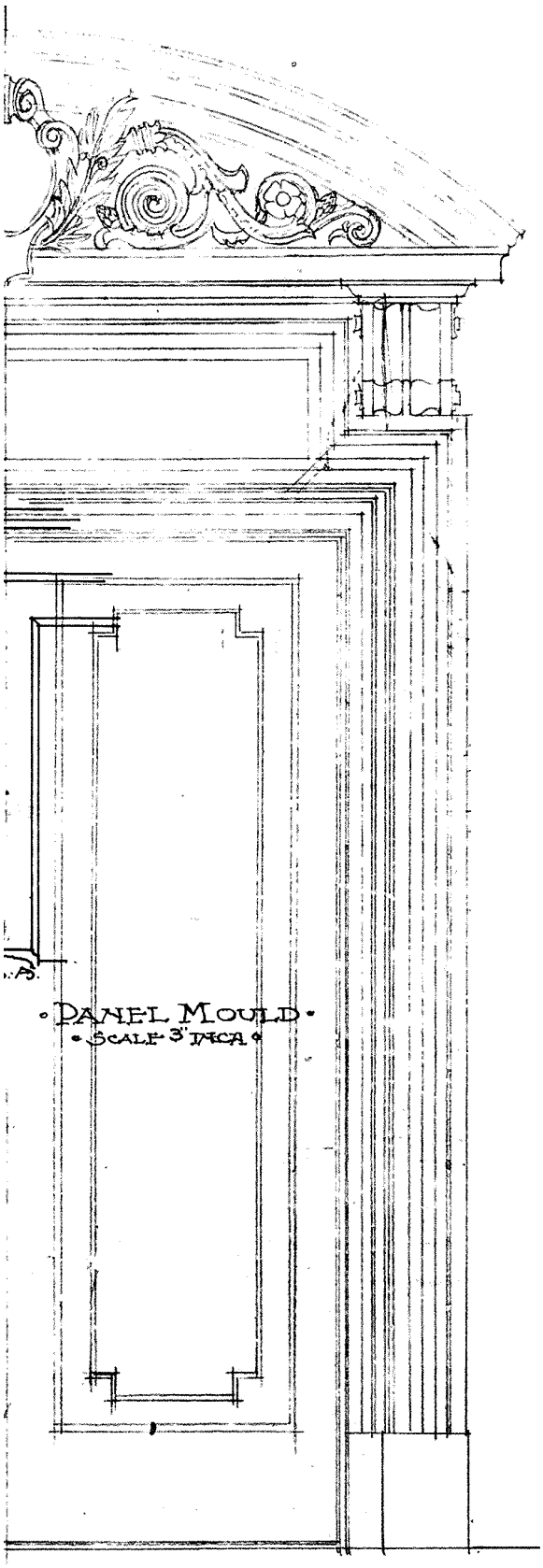
6. MATERIALS SALVAGE AND REINSTALLATION

A. INTRODUCTION

Many original interior finish materials, including marble wall panels, hollow metal doors and frames, ornate lighting fixtures, and tile and marble floors, will be displaced by the anticipated structural retrofit and other rehabilitation work. The following section provides guidance on inventory, salvage, storage and reinstallation for these impacted materials.

The best recommendation for salvage and reinstallation of historic fabric is to limit the amount of materials that will require such treatment. First, use alternative codes, such as the Uniform Code for Building Conservation, that are performance-based. Second, select less-significant areas, and select the less significant side of a wall or floor/ceiling assembly, for placing new components. Finally, work with the contractor to limit removals to the minimum possible for performing the required construction operation safely, and thoroughly protect surrounding building fabric.



B. INVENTORY

The first step is to inventory historic materials that will be displaced. Each element requires a unique inventory number that is first placed upon a detailed architectural drawing. To assist in organizing the salvage operation, develop a numbering system that includes both and element type and element location code. Repetitive, non-unique elements, such as tiles, do not need unique numbers. However, fields and borders of such elements require careful measured documentation to ensure exact recreation. In addition to numbering, elements should be photo-or-video-documented in place, with photo numbers also keyed to architectural drawings.

C. SALVAGE

Carefully remove elements from substrate. Unbolt bolted connections and unscrew screwed connections, leaving embedded connectors undisturbed and in place for later element reinstallation. Do not pry apart members whose finish will thereby be damaged by chipping, crazing or cracking; or whose structural integrity will be impaired. Remove all nails from woodwork from the backside. Drive nails through or pull from the back so that head does not splinter the finished face. Items are to be removed whole wherever possible. Where cuts are required, make cuts cleanly with proper tools and at logical break points.

Label each element with its unique inventory number following removal. Label items on backs or edges, using permanent

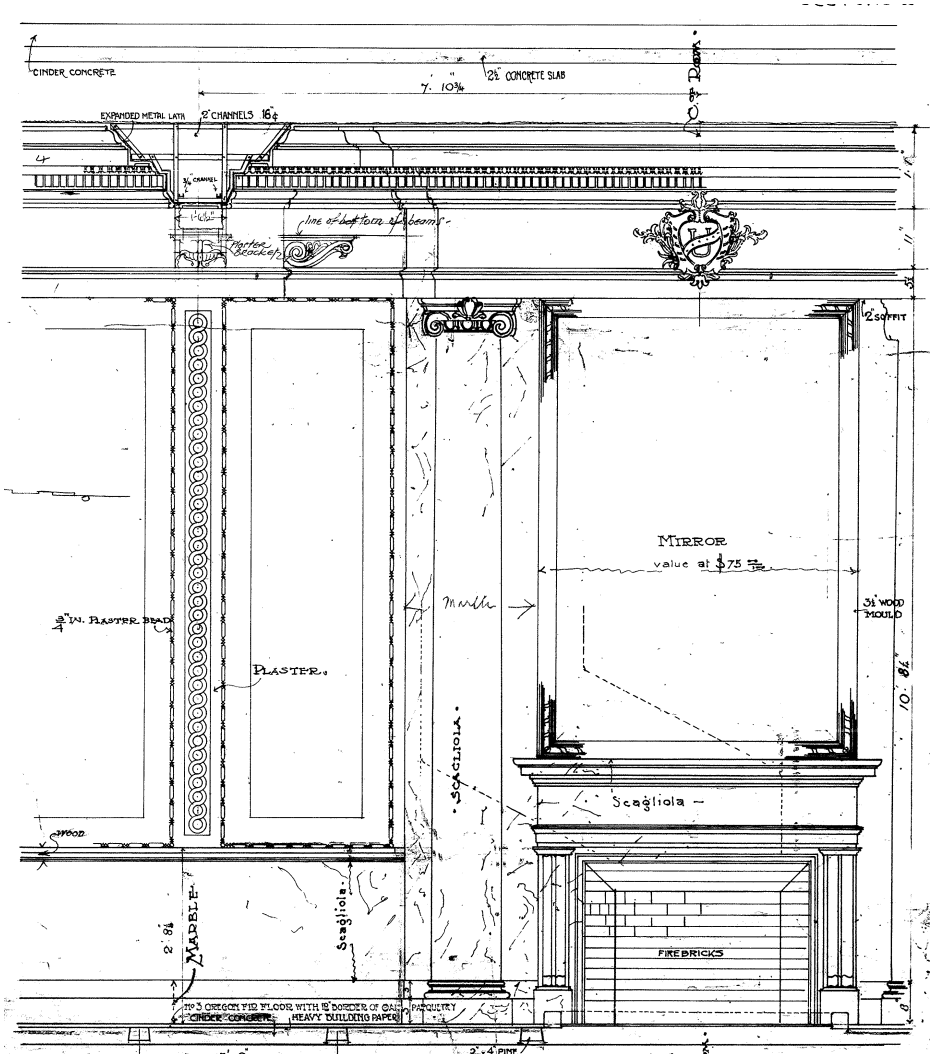
media such as "Sharpie" markers. Wrap with bubble wrap and crate breakable items such as lighting fixtures, labeling both the element and the packaging. Keep related items, such as doors and frames and book-matched marble panels, together. Create a tracking log noting element name and number, date and location of removal, and location at storage facility.

D. STORAGE

Select a storage facility – either on or off-site – that is secure, large enough to store all removed elements, and protected from weather. Keep storage area well ventilated, and determine whether additional climate control, such as heating and air conditioning, is required. Equip the storage facility with adequate racks, shelving, or other storage systems to prevent damage. Store items such that they may be easily retrieved for study, for off-site restoration, and for reinstallation.

E. REINSTALLATION

Reinstall unique elements in the exact locations from which they were removed. Where items cannot be returned to their original locations because of architectural modifications, they may be reused in other locations of the building as determined by the Preservation Architect. All salvage elements not to be reinstalled will remain the property of the State of Utah. These items should be stockpiled for future repairs to the building.

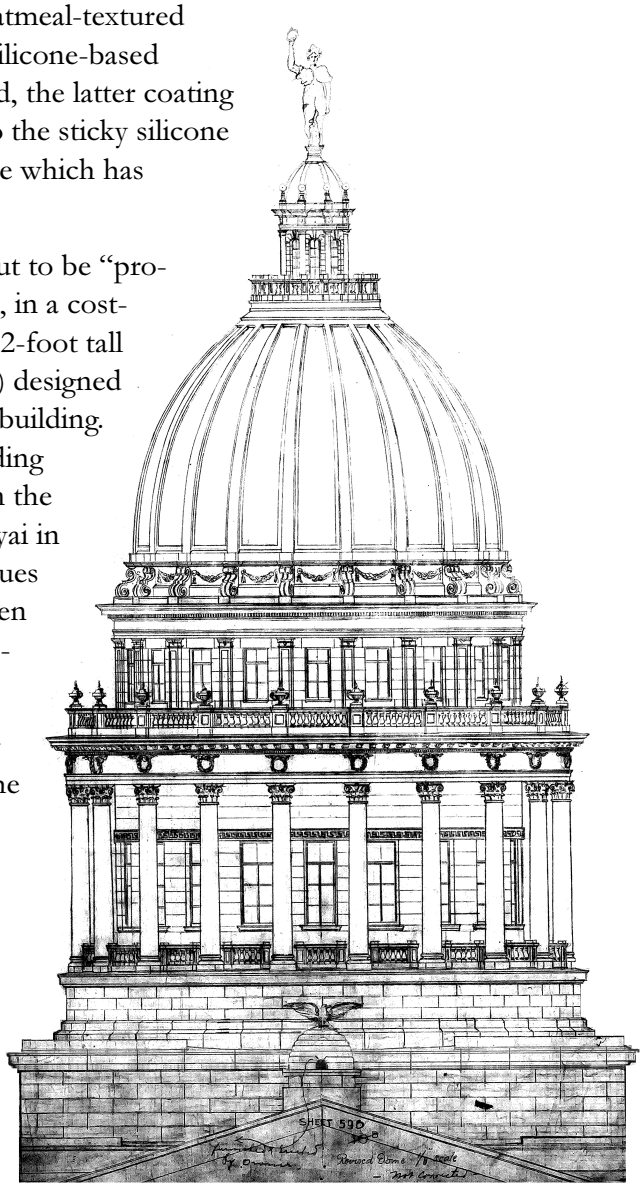


7. COMPLETING AN UNFINISHED SYMPHONY

In many ways, the Utah State Capitol was never finished as planned and designed. The architect's original drawings and sketches (248 sheets of which are located in the remote State Archives building) show many elements which were designed and drawn but never built. Even a cursory inspection of the exterior today, for example, quickly reveals the unfinished walls and columns of the central dome. Intended at one time to be terra cotta (as actually installed on the dome base, balustrades and some ornamental trim), Kletting's latest drawing penciled in a change to "imitation granite" plaster instead. Although the contractor's cost proposal for an all-terra cotta finish was duly considered by the Capitol Commission of that time, the project was by then over budget and cuts had to be made to keep cost increases to a minimum. Thus the balance of the terra cotta was never installed.

It appears the "'imitation granite" option was either never installed as designed, or never a successful substitute. Unsatisfactory from an early period, the original finish appears to have been covered many decades ago with a beige coating reportedly containing asbestos. This too proved unsatisfactory. Flaking off and creating an environmental hazard as it entered the building through leaks in the roof, the beige coating was covered in 1995 by an oatmeal-textured product called "Synergy," which itself was coated by a silicone-based sealant. Uniformly white and unobtrusive when applied, the latter coating and its sealant attracted pollution which then adhered to the sticky silicone and quickly took on its present mottled, dirty appearance which has better described as a sort of "'architectural leprosy".

Other original design elements were drawn and called out to be "provided by owner." The owner was the state and the state, in a cost-cutting mode, elected not to provide such items as the 22-foot tall metal statue of a woman (perhaps representing Liberty) designed to stand atop the cupola as the crowning feature of the building. Other statuary also was not provided as designed, including Greek-styled caryatids (originally, supporting columns in the form of women priestesses of the temple Diana at Karyai in Macedonia) statues in the interior. Also missing are statues of eagles sitting astride beehives, which were to have been placed atop the peaks of the pediments of the four massive entry porticos.



Subtler omissions and changes affected the site, exterior and interior in the form downgraded specifications or the reduction in numbers of items to be provided. For example, the elaborate railings designed by Kletting were simplified both in material and ornament. Similarly, the site design was never executed as planned. The original landscaping and lighting were sparse. The four lions flanking the east and west entries were made of concrete rather than higher-quality stone. The Mormon Battalion Monument, which was part of the original site design, did not go into place until eight years later.

This is not to suggest that the end product was architecturally deficient or overly-stripped of essential design elements. They wanted and received a splendid building. The Capitol Commission constantly weighed the advantages and costs of various materials and systems. They spent months traveling around the country and Utah looking at different kinds of stone for the exterior and interior. Their expressed preference was to use Utah stone and for the most part, they did. However, as with the terra cotta and plaster, they compromised with the stone by purchasing 24 polished monolithic columns of Georgia marble at what must have seemed like an astonishing cost of nearly $330,000. In this instance, they actually upgraded and spent more than they would have for Utah stone.

In the end, the commission decided that at some point the Capitol looked like a capitol and seemed functional. They had expended all available funds and more. They concluded that "this is good enough" and stopped authorizing expenditures for additional work and materials. Whether the Commission intended to raise more funding to purchase the deleted items is not known. The fact that only a few items were funded after 1916, most of which were minor and contained in the previous scope of work, suggests that the commission felt it had the building it needed and closed the books on the project.

In light of the proposed Capitol renovation and restoration, the question now is whether the state should take advantage of this new opportunity to "finish the unfinished symphony." That is, should the deleted architectural elements be provided now to bring the project to its originally anticipated but never fully realized design?

Preservation theory answers this question in the negative. Speculative construction additives are discouraged. The changes made during any part of the 1912-1916 design and construction process were part of a legitimate process of value engineering. It is difficult now to second-guess or judge what happened then. The decisions made then were made for good reasons within the context of what was considered to be for the good of the project and the people. Moreover, the bid documents Kletting released to the contractors had already deleted most of the elements described above. Just as today's architect's prepare and then adjust drawings to meet client's needs, some items are deleted even after the drawings are completed, usually for budgetary reasons. Since the exterior statues, for example, were to be provided at the state's option, and the state opted not to include them, we can be comfortable now with the idea that the end product was the product they wanted and were satisfied with.

An exception to this rule might be the last-minute elimination of some of the terra cotta from the exterior dome. That the terra cotta was the material of preference is clearly indicated. It may have been scheduling as well as cost the caused the commission to approve only part of the terra cotta proposal. Incidentally, the cost to provide the balance of the original terra cotta was only about $10,000. A quote from Gladding McBean for the same work today is fifty times that. The alternate solution, the "imitation granite" was not successful then and remains unresolved 85 years later. Preservation theory may allow latitude for now installing the material originally intended as a way of returning to the historically correct solution to the problem. Another option is to install today's improved version of the "imitation granite" plaster or stucco called for by Kletting.

In either event, we do not recommend adding all of the missing elements found in any or all of Kletting's drawings. We do recommend thoughtful consideration of the best way to solve the problem of finishing the dome. While we may not finish the symphony, we may not need to leave a dangling chord unfinished.